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SIR WILLIAM NICHOLSON

PAINTINGS

WOODCUTS

&

LITHOGRAPHS

1947

THE ARTS COUNCIL OF GREAT BRITAIN

INTRODUCTION

This small collection aims at being representative but not comprehensive. It includes paintings done during the past forty years and a group of the artist's remarkable graphic works. The latter are the earliest works shown here and include examples of his masterly designs made at the turn of the century which were published by the House of Heinemann in a series of books and portfolios. These illustrations, together with the posters carried out with his brother-in-law, James Pryde, under the pseudonym of 'The Beggerstaff Brothers', were essentially of their time, racy in an English way and of great technical importance in that they mark the reinstatement of the original artist as an illustrator. The work is multiplied in its original form and colours through the sympathetic medium of lithography or by direct contact between the artist and the wood-block. The professional hack engraver, who for so long had deadened the original design, was here eliminated with a resulting immediacy and coherence of style. These bold massive blocks of a distinctive simplicity, with their occasional touches of subdued and lovely colour will always live in the history of English illustration and proclaim Nicholson a born master of black and white.

This skill in a deliberately restrained range is the keynote of his painting. He himself is first to recognise the extent of his talent. His limitations are also his strength; for he is little influenced by contemporary movements; he

has no vivid flights of imagination, no showy tricks of draughtsmanship, no strident colours; but he has his own magic. With great urbanity and impeccable taste he comments on the most homely subjects, but his perceptions are so delicate that he can invest the most ordinary objects with extraordinary atmosphere. He is a master of still-life and conveys with unspectacular conviction the essential quality of a pot of flowers, a china bowl, a plate of fish, old silver, or even a pair of old boots.

He seems to enjoy the gift of perpetual youth, for his work clearly becomes more experimental as time goes on. Little wonder that he appeals to young and old alike, to sophisticated critics as well as to the untrained eye.

P. J.

LIST OF LENDERS

The Arts Council is deeply grateful to all those who have generously lent their pictures and other works to this exhibition, and to Mr. T. W. Bacon in particular, from whose collection so large a proportion have been taken.

Arts Council of Great Britain, 25.
Bacon, T. W., 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 41, 42.
Cowdray, Lord, 2.
Fishenden, R. B., 35, 36, 37, 38, 39, 40.
Grundy, T. E. Milligan, 21, 27.
Heinemann, Messrs., 28, 30, 31, 32.
Leigh, Miss Vivien, 20.
London School of Economics, 23.
Nicholson, Lady, 22, 24, 29, 33, 34.
Ramsden, Miss Caroline, 26.

REFERENCES

William Nicholson. [Introduction by S. K. N.] 35 illus. London, 1923.

Nottingham: Museum and Art Gallery. *William Nicholson Retrospective Exhibition,* 1933. [*Catalogue.*] Nottingham, 1933.

London: National Gallery. *Exhibition of Paintings by Sir William Nicholson and Jack B. Yeats. Introduction by Sir Kenneth Clark.* London, 1942.

PAINTINGS

1. THE JEWELLED BANDALORE. *Lent by T. W. Bacon, Esq.*
29 by 24½ inches. Painted 1905.
EXHIBITED: Nottingham, 1933.

2. MRS. STAFFORD OF PARADISE ROW. *Lent by Lord Cowdray.*
23 by 29½ inches. Signed W. Nicholson, 1906.
EXHIBITED: Nottingham, 1933; National Gallery, 1942.
REPRODUCED: *William Nicholson*, 1923. (Plate 15).

3. THE LINKS, LITTLEHAMPTON. *Lent by T. W. Bacon, Esq.*
10½ by 12¾ inches. Signed Nicholson, 1908.
EXHIBITED: Nottingham, 1933.

4. THE PAPER CAP. *Lent by T. W. Bacon, Esq.*
29 by 24½ inches. Painted 1906.
EXHIBITED: Nottingham, 1933.

5. STATUETTES AND RODIN BRONZE. *Lent by T. W. Bacon, Esq.*
22½ by 20⅓ inches. Signed Nicholson, 1907.
EXHIBITED: Nottingham, 1933.

6. THE FIRST COMMUNION. *Lent by T. W. Bacon, Esq.*
22¼ by 20¼ inches. Signed Nicholson, 1907.
EXHIBITED: Nottingham, 1933.
REPRODUCED: *William Nicholson* (Plate 11).

7. STUDY OF A BABY. *Lent by T. W. Bacon, Esq.*
Water and Body colour.
13 by 9½ inches. Signed Nicholson, 1908.
EXHIBITED: Nottingham, 1933.

8. LA RUE DU PETIT ENFER. *Lent by T. W. Bacon, Esq.*
29 by 24 inches. Signed Nicholson, 1908.
EXHIBITED: Nottingham, 1933.
REPRODUCED: *William Nicholson* (Plate 12).

9. VIOLA ON THE DOWNS. *Lent by T. W. Bacon, Esq.*
11¼ by 15⅜ inches. Signed 1909 N.
EXHIBITED: Nottingham, 1933.

10. THE STAFFORDSHIRE JUG. *Lent by T. W. Bacon, Esq.*
12½ by 10¼ inches. Signed N. 1910.
EXHIBITED: Nottingham, 1933.

11. FREESIAS IN A BLUE VASE. *Lent by T. W. Bacon, Esq.*
15¼ by 12 inches. Signed Nicholson, 1910.
EXHIBITED. Nottingham, 1933.

12. JENNIE. *Lent by T. W. Bacon, Esq.*
23 by 22 inches. Signed N. 1910.
EXHIBITED: Nottingham, 1933.

13. NEAR LITTLEHAMPTON. *Lent by T. W. Bacon, Esq.*
10½ by 12¾ inches.
EXHIBITED: Nottingham, 1933.

14. LE DEBIT DE LA RUE DE LA MONTAGNE SAINTE GENEVIEVE. *Lent by T. W. Bacon, Esq.*
23¼ by 22¼ inches. Signed 1911, Nicholson, Paris.
EXHIBITED: Nottingham, 1933.

15. A ROAD NEAR ROTTINGDEAN. *Lent by T. W. Bacon, Esq.*
12½ by 15½ inches. Painted *c.* 1912.
EXHIBITED: Nottingham, 1933.

16. GERANIUMS AND OTHER FLOWERS. *Lent by T. W. Bacon, Esq.*
22 by 19¾ inches. Signed Nicholson, 1913.
EXHIBITED: Nottingham, 1933.

17. WHITE ORCHIDS ON SOME' BOOKS. *Lent by T. W. Bacon, Esq.*
20½ by 22½ inches. Signed Nicholson, 1915.
EXHIBITED: Nottingham, 1933.

18. SILVER. *Lent by T. W. Bacon, Esq.*
21 by 23 inches. Signed N. 1918.
EXHIBITED: Nottingham, 1933.

19. FREESIAS IN A GLASS VASE. *Lent by T. W. Bacon, Esq.*
12 by 15 inches. Signed Nicholson, 1920.
EXHIBITED: Nottingham, 1933.

20. THE 'MARQUIS WELLINGTON' JUG. *Lent by Miss Vivien Leigh.*
14 by 12 inches. Signed. Dated 1920.
EXHIBITED: National Gallery, 1942.

21. SPORTS ON THE CEDRIC. *Lent by T. E. Milligan Grundy, Esq.*
22½ by 16½ inches. Signed and dated 1921.
EXHIBITED: Nottingham, 1933; National Gallery, 1942.

22. PORTRAIT OF W. H. DAVIES. *Lent by Lady Nicholson.*
23½ by 21½ inches. About 1927.

23. PORTRAIT GROUP OF MR. AND MRS. SIDNEY WEBB. *Lent by the London School of Economics.*
4 ft. 6 in. by 6 ft. Signed. Painted 1929.
EXHIBITED: Nottingham, 1933; National Gallery, 1942.

24. GRANADA WINDOW. *Lent by Lady Nicholson.*
16 by 13 inches. Unsigned. Painted 1934.
EXHIBITED: National Gallery, 1942.

25. SUN FISH. *Lent by the Arts Council.*
25 by 29½ inches. Painted 1935. Signed.
EXHIBITED: National Gallery, 1942.

26. PLAZA DE TOROS, MALAGA. *Lent by Miss Caroline Ramsden.*
25½ by 30¼ inches. Signed. Painted 1935.
EXHIBITED: National Gallery, 1942.

27. MIMOSA. *Lent by T. E. Milligan Grundy, Esq.*
14½ by 17¾ inches. Signed.

28. CRICKET. *Lent by Messrs. Heinemann.*
Hand-coloured woodcut. 8 by 7¾ inches.
June. From *An Almanac of Twelve Sports*, with verses by Rudyard Kipling, 1898.
EXHIBITED: Nottingham, 1933.

29. COACHING. *Lent by Lady Nicholson.*
Signed proof of hand-coloured woodcut. 7½ by 7½ inches.
August. From *An Almanac of Twelve Sports*, with verses by Rudyard Kipling, 1898.
EXHIBITED: Nottingham, 1933.

30. PAPER BOY. *Lent by Messrs. Heinemann.*
Hand-coloured woodcut. 10 by 9 inches.
From *London Types*, with verses by W. E. Henley, 1898.
EXHIBITED: Nottingham, 1933.

31. COSTER. *Lent by Messrs. Heinemann.*
Hand-coloured woodcut. 10 by 9 inches.
From *London Types*, with verses by W. E. Henley, 1898.
EXHIBITED: Nottingham, 1933.

32. HENRY IRVING. *Lent by Messrs. Heinemann.*
Hand-coloured woodcut. 10 by 9 inches.
From *Twelve Portraits*. London, 1899.
EXHIBITED: Nottingham, 1933.

33. H.M. THE QUEEN. *Lent by Lady Nicholson.*
Hand-coloured woodcut. 9¼ by 8½ inches.
From *Twelve Portraits*. London, 1899.
EXHIBITED: Nottingham, 1933; National Gallery, 1942.
REPRODUCED: *William Nicholson* (Plate 1).

34. THE SHIRE HORSE. *Lent by Lady Nicholson.*
Hand-coloured woodcut. $7\frac{3}{4}$ by $8\frac{1}{2}$ inches.
1901.
EXHIBITED: Nottingham, 1933.

35. MISS HAVISHAM. *Lent by R. B. Fishenden, Esq.*
Lithograph. $13\frac{1}{2}$ by $10\frac{1}{2}$ inches.
A character from *Great Expectations* by Dickens.
From *Characters of Romance*, 1900.
EXHIBITED: Nottingham, 1933; National Gallery, 1942.

36. JOHN SILVER. *Lent by R. B. Fishenden, Esq.*
Lithograph. $13\frac{1}{2}$ by $10\frac{3}{4}$ inches. Signed W. N. 1900.
A character from *Treasure Island* by R. L. Stevenson.
From *Characters of Romance*, 1900.
EXHIBITED: Nottingham, 1933.

37. SOPHIA WESTERN. *Lent by R. B. Fishenden, Esq.*
Lithograph. $13\frac{1}{2}$ by $10\frac{3}{4}$ inches. Signed W. N. 1900.
A character from *Tom Jones* by Fielding.
From *Characters of Romance*, 1900.
EXHIBITED: Nottingham, 1933.

38. CHICOT. *Lent by R. B. Fishenden, Esq.*
Lithograph. $13\frac{1}{2}$ by $10\frac{3}{4}$ inches.
A character from *Chicot the Jester* by A. Dumas.
From *Characters of Romance*, 1900.
EXHIBITED: Nottingham, 1933.

39. BARON MUNCHAUSEN. *Lent by R. B. Fishenden, Esq.*
Lithograph. $13\frac{1}{2}$ by $10\frac{3}{4}$ inches.
A character from *Baron Munchausen* by Rudolph Erich Raspe.
From *Characters of Romance*, 1900.
EXHIBITED: Nottingham, 1933.

40. MADGE WILDFIRE. *Lent by R. B. Fishenden, Esq.*
Lithograph. 13½ by 10¾ inches.
A character from *Heart of Midlothian* by Scott.
From *Characters of Romance*, 1900.
EXHIBITED: Nottingham, 1933; National Gallery, 1942.

41. ASHMOLEAN DOORWAY. *Lent by T. W. Bacon, Esq.*
Original water-colour drawing for lithograph.
No. 5 of *Oxford Drawings*, 1905. 13¾ by 10 inches.
Signed on left W. N. and on right inscribed William Nicholson.
EXHIBITED: Nottingham, 1933.

42. UNIVERSITY COLLEGE, OXFORD. *Lent by T. W. Bacon, Esq.*
Original water-colour drawing for lithograph.
No. 22 of *Oxford Drawings*, 1905. 10¼ by 13½ inches.
EXHIBITED: Nottingham, 1933.

ADDENDA

43. THE LANDLORD. *Lent by the Manchester Art Gallery.*
Oil painting. 29 by 29 inches.
EXHIBITED: Nottingham, 1933.
REPRODUCED: *William Nicholson* (Plate 2).

44. AFTERNOON TEA. *Lent by Lady Nicholson.*
Oil painting. 23½ by 21½ inches.
Signed Nicholson.

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